

# Coates Reveals Tainty Trifles In "Potpourri"

## Symphony Orchestra Heard in Series of Offerings by John Gerard Williams, a Young Aspirant to Fame

### Carry Little Significance

#### Old-Fashioned Fragrance, as Promised by Promoters, Missing in Performance

By H. E. Krehbiel

In his second effort to win admiration for contemporary English music, made at a concert of the Symphony Society in Aeolian Hall yesterday afternoon, Mr. Alfred Coates made a change of tactics from the former in so far as Thursday and Friday to the suaver in mode. Instead of another assault upon the tympani of his listeners' ears, as well as the tympani of the orchestra, such as he made in Mr. Holst's singular illustration of the music of the spheres, he cooed as gently as any sucking dove in a set of little pieces called "Potpourri," composed by a young man named John Gerard Williams. There were nine of these pretty trifles, and they did not occupy many more minutes in performance than their number. Originally composed for the piano, they were transcribed for orchestra by the composer at Mr. Coates's suggestion, as the annotated program informed us. The music was as innocuous as the titles of the different pieces, and as our colleagues of many years, Mr. Williams' Winter, in great probability have observed, were alive and sitting in our chair, they left the interesting pallor upon the cheek of modesty undisturbed.

The music did not "exhale a faint, old-fashioned fragrance," as the society's official annotator invited us to think, and we were glad of that. It was not to hear music, and we are weary of being asked by composers to see and taste it also. An eminent Viennese critic once expressed his horror at the idea of the aesthetic Viceroy's speculation that there might be ill-smelling music, and intimated that something like it had been composed by a certain young man. That was at a first performance of the work by Mr. Brodsky, and the concerto has won its way to popularity since, no doubt because it was not so ill-smelling as the critics of that time. But their ears and not their noses to its appreciation. Sometimes we cannot help but follow mad, flower-drenched lead in the music of our ears, as we did yesterday in "Secherezeade," but we regret his request for civet to sweeten our imagination in the concert-room, nor rhyme, neither pink nor cassia, neither roses nor musk, nor rosemary nor rue, nor lilies-of-the-valley, in Mr. Williams' "potpourri," for which we could have found a prettier name.

### No Hint of Lavender

The dainty bits of melody, daintily tricked out with harmonic and instrumental devices, were appealing to the ear but they left riddles unguessed in respect of their titles and poetical expositions. We do not know why we were asked to accept the effect of a sustained high tone in the little hint of lavender, or why we were asked to accept the effect of a sustained high tone in the little hint of lavender, or why we were asked to accept the effect of a sustained high tone in the little hint of lavender.

### Rossini's Scrapbook Recalled

Mr. Williams's nosegay, however, disclosed prettier colors and odors than the music, which Rossini developed out of the fragments which Rossini left unused in a scrapbook and which he had entitled "Ritornelli." Out of nothing nothing might appropriately be the motto of the ballet, which Diaghileff made out of Rossini's left-overs with the help of Respighi and Howard Carr. "Such labored nothings, in so strange a style."

### The Stage Door

Augustin Duncan presents "The Stage Door," a play in three acts, at the Belmont Theatre. The play is from the French of Charles Vildrac.

First-nighters have a choice of three new productions to-night. The new "Drifting," in which William A. Brady will present Alice Brady and Robert Warwick, will be at the Plymouth. "The Madras House," in which A. H. Woods will present Margaret Lawrence, Edwin Slaughter and Allen Dineen, at the Republic, and "Up in the Clouds," a musical comedy, which Joseph M. Galt will present at the Lyric.

This afternoon at the Lexington Theatre Fritz Leiber will appear in "The Merchant of Venice." The play is from the French of Charles Vildrac.

### "Snow White and the Seven Dwarfs"

Will be shown at the Neighborhood House this morning, the performance starting at 11 o'clock. In the afternoon the play will be shown at the play will take place at Atlantic City on January 16.

### Mr. and Mrs. Coates Have Acquired the Rights to "The Horn Express"

by Ossip Reizman, from George M. Cohan. It probably will be produced in March.

### Freddie Castle Will Be Seen at the Orpheum Theatre

Brooklyn, to-day in "Lulu." His partner is William Reardon.

# On the Screen

## "Three Live Ghosts," at the Rivoli, Suffers From Memories of the Play

By Harriette Underhill

A George Fitzmaurice version of Frederic Iham's play "Three Live Ghosts" is at the Rivoli this week. In watching this story unfold on the screen one is filled with wonder that the stage production should have been so much more entertaining than the picture. There is so much that can be amusingly portrayed in the film version that was only talked about on the stage, and yet, as we remember it, "Three Live Ghosts" was about the best play of the season, and so much could never be said for the picture.

## Huberman's Program on Violin Well Received

Soloist at Society of Friends of Music Concert Plays Unfamiliar Pieces

A resurrection of unfamiliar pieces was accomplished at the fourth concert of the Society of the Friends of Music yesterday afternoon at Town Hall, with Bronislaw Huberman, soloist. The program was a collection of pieces which Huberman had composed in 1915. With the familiar sequence of allegro, adagio and rondo, it gave the violinist ample opportunity to display both tone and technique. The first movement abounded in runs and fireworks, succeeded by a taut slow movement and a gay finale which, as the program remarked, recalled Rossini. Mr. Huberman's technique was brilliant, while his tone was clear and smooth and, although not very full, sounded to much better advantage in the smaller hall.

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ALGERS, Jan. 1.—All motion picture theaters in the Province of Algiers closed definitely with the coming of the new year because of the imposition of an additional 5 per cent tax, bringing the total levy to 33 per cent of the gross receipts. The closing affects four thousand musicians and two thousand other employees.

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